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ABSTRACT

Color television has brought about new concepts of programming and new production requirements. This handbook is designed to aid those Extension workers who are concerned with or will appear on Extension television programs. The book discusses how to make the most of color, what to wear and how to apply makeup for color TV, how colors appear on black and white TV, types of Extension programs (the demonstration, interviews, and visualized reports), program planning, organization (TV Rundown Sheet), on-camera performance, on-the-air direction, films, promotion, management relations, and organizations to know (NET, Corporation for Public Broadcasting, CATV). A program Evaluation Sheet and Glossary are included. (DB)

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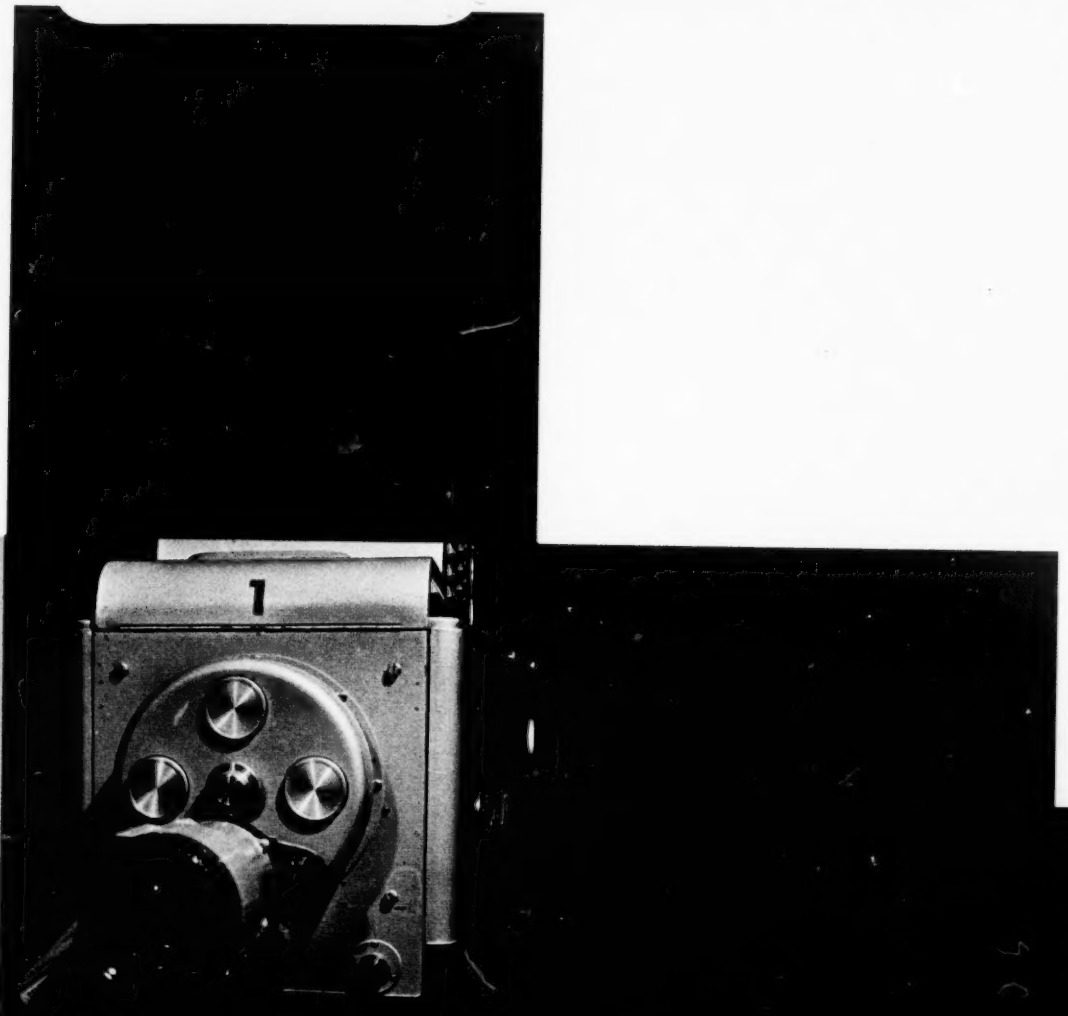
YOU'RE ON CAMERA... IN COLOR

A TELEVISION HANDBOOK
FOR EXTENSION WORKERS



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YOU'RE ON CAMERA... IN COLOR

A TELEVISION HANDBOOK FOR EXTENSION WORKERS

By Joe Tonkin, Audio-visual Specialist

When Arthur Pratt, Extension Vegetable Crops Specialist at Cornell University, appeared on a television program with Farm Director Bob Child over WRGB, Schenectady, N.Y., on March 24, 1943, he began a whole new Extension adventure "in diffusing among the people of the United States useful information on subjects relating to agriculture and home economics." Twenty-five years and thousands of Extension programs later the Extension communicator and a highly technical and experienced television industry are saying to the world "Look at me now."

Today, the gray monochrome of the receiver screen has given way to vivid color. The camera is equipped with a sophisticated zoom lens instead of the cumbersome turret, and the ponderous boom microphone has been replaced by a tiny cylinder about the neck. Although many of the ground rules of black and white television still stand, technical change has brought new concepts of programming and requirements for production to the medium.

This handbook updates Extension television in the light of these developments.

To begin with, television color is predictable and so is its translation into black and white. The television camera has no imagination, no creativity. IT RECORDS ONLY WHAT IT SEES. It cannot produce a better picture than you present to it. Distortion in that picture, if any, usually can be traced to mistakes in color combination, uncontrolled light, or faulty tuning and balance of the home receiver.

This raises a question among Extension workers who appear as guests on established programs. "Is television color sufficiently accurate for me to use in informing people of the developments in agriculture and home economics?" Generally, the answer is "Yes." But if we are talking about color sufficiently accurate to grade meat, the answer is "No." On the other hand, if we are talking about approximate color identification of insects, the answer is a qualified "Yes." Much depends on the AMOUNT of color accuracy we need.

Commercial television stations emphasize the importance of the viewer's recognition of the package by its color. This is a TV version of point of sale advertising. It does not have to be exact, but it must be close enough to be identified by the prospective buyer. In many cases this identification is amplified by the display, or demonstration of the contents of the package. The dog food is poured into the bowl. The long cigarette is measured against the short one. The window cleaner is sprayed on the glass. In either case the concern is to limit distortion. What can we do about it in *our* programs?

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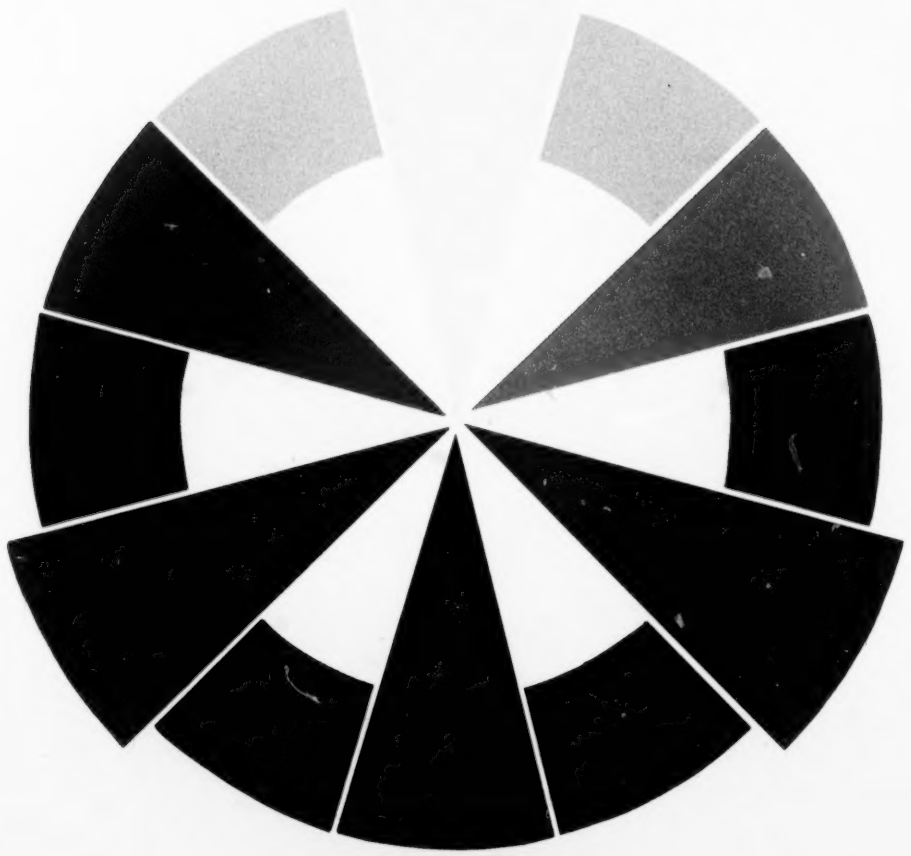

This color wheel is a quick, easy reference for TV color combinations. The opposite colors on the spokes of the wheel are complementary. Example: Yellow-red is complementary to blue.

In using this chart, keep color contrasts simple—one light color value against one dark value, or one bright color on a neutral background.

MAKING THE MOST OF COLOR

The big first step for you is to understand that THE COLOR OF AN OBJECT ON TELEVISION IS INFLUENCED BY THE COLOR AROUND IT. The color of background, scenery, table cover, plate, or container must be complementary or neutral to the color of the object, or it will appear to change hue.

Red is complementary to blue-green. A cucumber on a red background is green. But if you place that cucumber on a white plate it will appear to be black. This happens because of excessive contrast. White reflects great amounts of light and overpowers the other color. That's why we don't use white backgrounds, tablecloths, or charts.

By the same token, a piece of bright red cardboard behind your head will turn your face off color because the reflection of light from the red background overpowers the skin tones. Like strong medicine, bright colors on television should be used in small amounts. THE BRILLIANCE OF A BRIGHT COLOR WILL INCREASE AS ITS AREA INCREASES and will tend to bleed into, or contaminate, other colors.

Dark color absorbs light and emphasizes the color of objects placed on it. An orange on a dark background will glow.

But area of color and the color around an object are not the only factors in color accuracy. Lighting also plays a part. Studio lighting is controlled and directed. It is a technician's job. On the other hand, ambient light, or unplanned light, cannot be controlled and often results in color change. For the television camera, the green grass of a football field will change color as the afternoon wears on. That is

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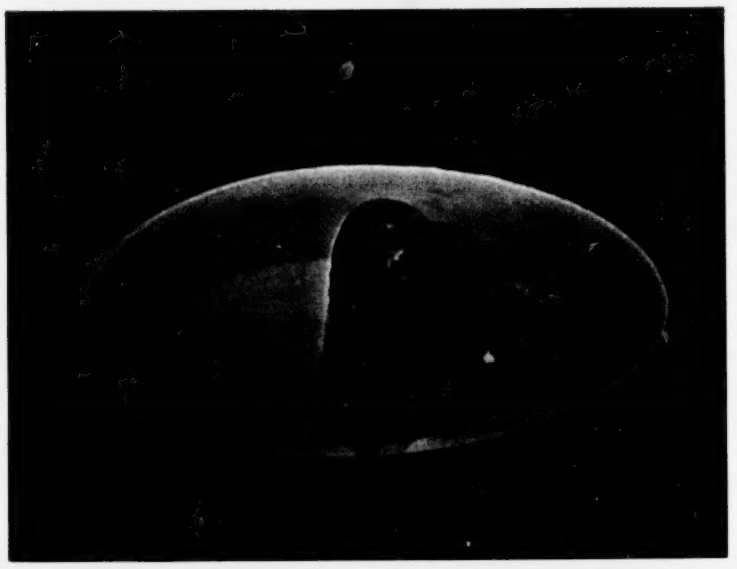
because the green grass reflects light with less intensity as the sun goes down. The camera records this change. The orange and yellow tints come through, or in the shadows much of the color identity may be lost. The vivid hue of the blue and red jerseys worn by the players will also undergo change because of reduced light and the changing color values of the green background.

Yellow is the most visible color. BUT BEWARE OF USING YELLOW AND ORANGE TOGETHER. ALSO BLUE AND GREEN.

In preparing this handbook, we worked closely with the TelePresentations office at Andrews Air Force Base. This office operates a complete television studio with color capability. It is used primarily to tape briefings for other bases. Our first experience in running color tests in the Air Force studio revealed an example of television's blue-green problem. On this particlar day we found the cameras trained on a semicircular blue-green drape in one end of the studio. It worked as long as the airmen were performing in front of it in summer tans. But in the one sequence in which they wore Air Force blue, the picture shows that the uniform color turned dark and the feature definition was noticeably reduced.



The black cucumber.

The blue hand.

The glowing orange.

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Watch what you wear in relation to the background.

WHAT TO WEAR

The Air Force sergeant in his blue uniform was lost on the blue-green background while the airman in summer tans was just right.

In planning for your presentation or guest appearance on television, make it a point to ask the director what color background or set he will use for the show. If it is to be light, you will want to wear something dark in contrast. The emphasis is on *contrast.* A red shirt against a blue background is not good. The variation of brightness between strong red and equally strong blue will diffuse the transition between the shirt and the background and the edges of the shirt will look ragged and smeared. A yellow shirt will look fine.

The ladies will also want to keep in mind that on television "redheads" look more vivid when they dress in light or medium grey or faded pink. But they need to avoid yellow for it gives their skin a green tint.

Brunettes look best in bright dark blue. And they, too, should avoid yellow and light gray.

Dark blue is good for blondes. No yellow or gray.

White haired women look fine in rose or subdued pink. Dark blue has a tendency to make them look sallow.

And men—we'll still have to avoid the white shirt.

Curiously, jewelry which is shunned for black and white television does not produce distracting reflections and clutter before the color camera. In like manner, jewelry in a color production does not reflect when it is received in black and white.

Negro performers on camera should wear light color clothing and should not perform in front of dark backgrounds. Color engineers recommend that heavier than usual back lighting be used for the best appearance of Negro talent.

MAKEUP

Generally, makeup for color television can be a little darker than for street dress. Pancake or pan stick is widely used in the industry, but not all local stations have makeup specialists. If you put on your makeup, one important point to keep in mind is that makeup color, like all colors on television, reflects light and will appear in blotches if rouge, powder, etc., are not blended carefully.

BLACK AND WHITE

Although it is said that eventually all television production and reception in the United States will be in color, we must recognize that for a number of years the majority of receiving sets in the United States will be black and white.

On a black and white receiver, television color is translated into values of gray. This is another reason why simple color contrasts are important—one light color value on one dark color value. The result is good picture definition with light and dark gray contrast. Without it, there would be little or no picture.

The honey blonde shown below, in a gold lamé dress in front of a light blue background looks fine on a color receiver, but on black and white the viewer would have a hard time seeing her at all. All three of the colors translate into the same shade of gray.

You need good contrast in the color picture to get good "translation" into black and white. This picture did not translate well.

THE DEMONSTRATION

Today, there is more "show what" and less "show how" on television. This does not mean that the Extension method demonstration is out. But our objective is different. The television demonstration today does not attempt to transfer manual skill. Instead, we use it as the salesman of an idea: "That looks good. I'll try it." For this reason, the intricate and complicated manipulation in each routine step in a demonstration is not necessary. However, a finished product is the natural climax to the presentation.

Keep color in mind especially in the handling of fruits, vegetables, and other ingredients in food demonstrations. The color of table coverings, containers, and other backgrounds must receive additional consideration. Generally, the safest color is light blue because it makes bright colors in fruits and vegetables more vivid. The light blue is also kinder to skin tones when hands enter the picture on close-up shots.

Here are some "do's" and "don'ts" on TV demonstrations:

- Stand erect—equal weight on both feet. Viewers don't want to see the top of your head.
- Make hand movements slower on close-ups.
- Don't call your shots. Example: "Today I'm going to show you. . . ."
- The material is the subject, not you. Wrong example: "Now I'm going to place the flour in the bowl." Right: "Pour the flour into the bowl."
- Avoid possessive pronouns. Example: "Now we place *our* chicken legs in the flour."
- Don't wear bright red nail polish. It has been known to come off in pie dough.
- The noisy charm bracelet is out.
- So are buttons that rattle against a neck yoke mike.
- Plan in detail. Measuring spoons in a bunch distract the viewer.

SLOW-MOTION REPLAYS FOR DEMONSTRATIONS

Slow-motion replays in telecasts of football games and the Olympics may bring about some changes in Extension's objectives and presentation of demonstrations. A slow-motion "replay" of key points in a demonstration could not only increase impact on the viewer but might introduce new factors in the transfer of skill. Technically, such a replay requires a little hocus-pocus. If film clips of key points in the demonstration are shot at a speed of 48 frames per second and played back on the TV station film chain at a standard speed of 24 frames per second, you can achieve a two-for-one slowdown. If only hand and objects (not the performer) are to show in the film clips, they can be pieced together with black leader. The performer, then, can open live on the TV cameras, introduce and go through the first step in the demonstration at regular tempo, then say, "Now let's take a look at that in slow motion." The first film clip on the TV film chain would be shown, and at its conclusion the director would return to a live shot of the performer in the studio, who would move immediately to the next step of the demonstration.

Description of slow-motion replay would be done live by the demonstrator while watching film on the monitor in the studio.

INTERVIEW

At the heart of a good television interview is a visual conversation piece—an object that is related visually to what the interview is about. It can be real—fruits, vegetables, plants, etc.,—a piece of equipment, clothing, a display of a nutritious lunch, a slide, etc.

The audience wants to hear what the guest has to say. The interviewer, therefore, does not dominate but gives direction to the material to be covered. He asks the "how-where-when-what-who-and-why" questions.

The function of the camera in the television interview is frequently that of an eavesdropper. In this case, eye contact with the camera lens is less important since interviewer and interviewee talk and look at each other.

THE TV REPORT

Most of Extension's television presentations today are in the form of visualized reports. Film clips and color slides of current events and new developments are used extensively. However, there is much to be said for the imaginative use of the real thing.

It so happens that in our communication with people we achieve great impact when we visualize change. This is not limited to the "before and after" picture. Your own inventiveness will pay additional dividends if you devise ways to illustrate growth with products that are well known and recognized by your audience. If you're talking about the wheat outlook, visualize it with wheat. If you're talking about potato production, visualize it with potatoes. A loaf of bread makes a good bar chart. Apple pie makes a good pie chart. And you can eat it after the show.

PROGRAM PLANNING

Someone once said "You don't TAKE a picture, you MAKE a picture." By the same token, you don't "put on" a television show—you build one.

Barry Wilson of J. Walter Thompson, New York, has this comment about preliminary steps in program planning and development:

"DETERMINE YOUR OBJECTIVES. If you don't know your objectives, your audience certainly won't either. What do you want them to do, to feel, to know? Be specific and make sure you have only one primary message. That's as much as you can expect any medium to carry.

"KEEP ALL DETAILS RELEVANT TO YOUR OBJECTIVE. Anything that does not bear directly on the point being made can be distracting and may reduce learning.

"IMMERSE YOURSELF IN CONTENT. Nothing is more wasteful than to grind out creative ideas before you know what you are talking about.

"DEFINE THE AUDIENCE. It's easy to say that an audience consists of Rotarians, homemakers, or fishermen. An almost unavoidable habit of mind is to think in terms of the average man, or the faceless audience, thereby lumping together and disregarding the fact that each individual in the audience reacts differently to the same message. This doesn't do you any good. Audience reactions to a program are based not only on what television brings to the audience but on what the audience brings to television. Such factors include education, age, sex, previous experience with the subject, bias, prejudice, or predisposition toward the subject. This determines the style and idiom of your show.

"IDENTIFY WITH YOUR AUDIENCE. You can use whatever setting or point of view you choose, but your audience must recognize a personal message in the subject you present."

The ideal way and sometimes the only way to do this is to meet and talk with members of your intended audience face to face. This has been particularly helpful in planning programs for low-income people and special series and spot announcements for youth. In other words, before you plan a 4-H spot, talk to some 4-H Club members. What are their interests, concerns, status symbols, likes, dislikes? You'll be surprised!

In recent years, several very successful prepackaged (videotaped) 4-H television series were planned and produced in the language, expression, and interest of the 8- to 12-year-old boy or girl.

The programs provided a built-in involvement of the viewer. He wrote for a handbook, a membership card, and a 4-H pin. These symbols of 4-H membership fortified his interest. There were things for him to do during and after the program. The show dealt with reality, not fantasy, thus making real life association with the world around him.

The excellent projection of the male image of the 4-H leader in the studio gave direction to the topic but did not dominate. The 4-H members, who were in the same age bracket as the target audience, did most of the demonstrating and much of the explanation. A matter-of-fact reliance on their ability was a direct appeal to the young viewers. As a result, they identified themselves with the TV group and for communication purposes became part of it.

These principles apply in the same way to reaching disadvantaged people. The program must be in an idiom they will accept, a language they understand, concerned with topics within their experience, and presented by a performer they "know."

CHOOSING YOUR TOPIC

With your particular audience in mind, select and refine the message you want to present by asking yourself these questions:

- Does the overall subject contain items of information that can be isolated, simplified and presented as a unit?
- Can these items be directly related to viewer involvement?
- Does it appeal to the needs, problems and interests of the audience for which it is intended?

Adequate planning and story line preparation, together with a close working relationship with the station producer-director, will help you build a better show and reach your objective. Tell your director what you are trying to accomplish with the program and why it is important, then ask him for his suggestions.

A final note from Barry Wilson:

"DON'T MOVE FASTER THAN YOUR AUDIENCE CAN THINK. You cannot pace instruction at the rate of an entertainment show. Viewers absorb slowly. Speeding up the presentation may defeat your objective."

ORGANIZATION

The accepted system for organizing a television presentation is to use a "rundown" sheet such as the one shown here. On the reader's left, or "video" side, are listed the major actions and the visuals in the order of their use. On the reader's right, or "audio" side, is an outline of what is to be said in connection with each video or visual item.

The rundown sheet is not a script to be memorized. It is a plan to be followed. It is the means whereby the director of the show knows ahead of time what is coming next, thereby enabling him to have cameras in place for close-up shots when they are needed, visuals, and other action.

Sample Rundown Sheet for an Extension Agent Television Feature

TV RUNDOWN SHEET

Roberts' presentation WOOO-TV, March 2. 7:00 AM
Subject: Cricket Control
Running Time: 10 minutes
Studio props needed: Table, Chair

Color Situation	Background	Work Surface	Containers	Properties	Dress
	Tan Drape	Deep Red	Clear	Green	Dark gray suit Light blue shirt

VIDEO	AUDIO
Open—Closeup (CU): Live crickets in jar.	Roberts: Makes brief comment on crickets as a household nuisance and fact that they damage fabrics and sometimes crops.
Medium Shot (MS): Roberts with field specimen of cricket damage.	Announcer: "It's time for farm and home news—and for today's report here is your County Extension Agent John Roberts."
Closeup of damage to plant.	
(MS): Roberts	Roberts: "Let's look at some of the ways we can control these insects."
(CU): Weatherstripping of board	Explains that proper weather-stripping keeps insects outside the house.
(CU): Piece of pipe through large hole in board	Explains that space around pipe should be sealed.
(MS) to (CU): Demonstration of how to seal pipe	Describes method.

Robert's presentation continued . . .

VIDEO	AUDIO
(CU): Zipper bag	Explains importance of proper storage of clothes. "Protection is fine, but we want to do away with these insects altogether."
(MS) of three types of insecticides	"Here are three types of insecticides that can do the job."
(CU) of— 1. Can of dusting powder 2. Liquid preparation 3. Bag of wettable powder	Explains and shows how to apply insecticides with emphasis on safe use, etc.
(CU): Bulletin Card—Write to County Agent, Courthouse, etc.	SUMMARY—Then tie-in: for further information write for bulletin.
(MS): Agent	"That's our farm and home feature for today. See you next week."

TV RUNDOWN SHEET

Kleen's Presentation WOOO-TV, March 2
Subject: Care of Leather Garments
Running time: 3½ minutes
Studio props needed: Table—off camera

Color Situation	Background	Work Surface	Containers	Properties	Dress
	Med. Blue drape	none	none	Dk. Brown Yellow & Gray	Bright Pink Dk. Brown coat

VIDEO	AUDIO
Open—Kleen modeling coat	Music: (Establish and then under narration off camera) Announcer: The fall and winter fashion scene is highlighted with leather garments this year. All types of leathers are appealing and the major problem is taking care of them. Here is Sue Kleen of the U.S. Department of Agriculture with some tips on caring for your leather garments.
(CU) of Kleen	Kleen: Leather has been known for its long wear and warmth but there have always been special problems in getting it clean.
(CU) of gloves on Kleen's hands	(Long narration on glutaraldehyde . . . . . .)
Kleen	(Discussion on smooth leather and care. . . . . .)
(CU): Kleen cleaning suede coat	(Discussion on suede and cleaning . . . . . .)
(CU) on lining of coat	(Discussion on points to look at in linings. . . . . .)
	(Discussion on leather trimmed garments. . . . . .)
Kleen	If you have any questions on care of leather garments, please send your name and address on a post card to Agriculture TV, Washington, D.C. 20250.
Super—Agriculture TV Washington, D.C. 20250	I hope that some of these tips will be helpful to you in cleaning your leather garments. This is Sue Kleen of the Federal Extension Service in Washington.

ON-CAMERA PERFORMANCE

Chances are you're not going to be a star the first time you go before the television cameras. Learn the ropes and ground rules. Get the feel of it. It may seem strange and there may be a few butterflies at first, but when you get used to cameras, lights, and equipment, you'll be an old hand.

Talk to the television camera as you would to your best friend—warm, sincere, enthusiastic.

Watch for the red tally lights on the camera in front of you. When they are on, they indicate which camera is putting you on the air. When the lights go out on one camera and come on the other, turn slowly to look at the one with the lights on. DON'T LOOK AT THE MONITOR IN THE STUDIO.

Study the pictures in the section on hand signals you will get from the floor director. LEARN THESE SIMPLE GROUND RULES FOR ON-CAMERA PERFORMANCE:

- Move deliberately.
- Hold objects to show on target.
- Avoid clutter of materials you have to show.
- Look the camera in the eye (lens) and project to it.

Ease and confidence will come as you get used to the "climate" of the studio and the operations of the crew. The best help you will have on camera is an overwhelming interest in your subject and absolute faith in your material and notes. If you believe what you say, you'll sound that way. Set an easy pace that does not require you to be perfect. And don't try to do too much.

ON-THE-AIR DIRECTION

Here is Thomas Holman, floor director for such programs as "Meet the Press," the USDA "Across the Fence" show, and others, demonstrating the hand signals used in studio production.

1 Stand by.

2 You're on the air.

3 Okay.

4 Slow down. Stretch it out.

5 Speed up. (Hand rotates.)

6 Two minutes to go.

7 One minute to go.

8 Thirty seconds to go.

9 Fifteen seconds to go.

10 Cut. You're off the air.

FILMS FOR COLOR TELEVISION

In processing or selecting films for use on color television, both television and motion picture technicians recommend that the density range of the color values in the prints be limited. The most important, practical and effective way to control the density range of the color print is in the staging and photography, rather than in the final printing. It is imperative that the film story be properly photographed. Do not expect the laboratory to make a bad print look good. They can only modify contrast slightly before they get into color value problems. The best results are in a middle range of color between black and white. Reason for this is that, on the air, dark colors do not permit light to get through and the film looks underexposed. By the same token, light colors let too much light through and the film looks overexposed.

Jack Debes of Eastman has this simple test for middle range in color film and slides:

"Place a piece of white typewriter paper on a desk in a brightly lighted room. Hold a color slide at a slight angle four to six inches above the paper. With the slide at this distance from the paper, look through it with your eye six to eight inches from the slide. If you can see shadow details in the transparency, it is good for television. Normal room lighting or flat lighting is needed for this test. The same can be used for color film and to determine if a good color print can be made from the slide."

PROMOTION

Pre-packaged (videotaped) TV programming requires a new set of skills and understanding on the part of Extension personnel. Our man in Peoria does not plan and produce a show for the local station. Instead, he becomes the "advance man" for the Extension series, or feature program.

In the successful 4-H TV Action series, State and county Extension workers literally pounded the streets and knocked on doors to build up interest in the forthcoming presentations. More than one million young people signed up and 126 stations carried the programs.

In some States colorful leaflets promoting the series were printed and distributed through schools and 4-H Clubs. Students in classrooms received special letters signed by State and local Extension leaders inviting them to participate. Teachers' guides were provided, posters designed and film spots supplied to television stations.

REMEMBER:

- Talk personally with people you want to reach.
- Prepare and present the program in an idiom they will accept.
- Promote the program.

MANAGEMENT RELATIONS

The old recipe for rabbit pie begins "First, catch a rabbit." Adapting this for our purpose, we could say "To reach people by TV, first, find a television station." But television stations are run by managers and program directors and engineers. Therefore, it would be more realistic to say "If you want to reach people by TV, get to know a station manager or program director." In many cases you will be surprised to find out that he knows little or nothing about the Extension Service. This does not apply to stations that have their own farm program directors or home economics commentators. If they are on the station

staff they are your contacts.

Station management needs to know why Extension work is important to a community. Sometimes they need to know exactly what Extension does.

Recently, we asked a number of station managers throughout the country on what basis they passed judgment on a program idea. In every case the response was almost identical: available personnel, adequate station equipment, present program schedule, commercial commitments, audience policy and "Is it simple to produce?"

Obviously, there is more to the approval of a program idea than just "I like it," or "I don't like it."

Managers, too, are interested in what promotion you can originate for an Extension program on their stations, what evaluation you can provide, and what tie-ins with schools and special interest groups you can develop.

Get to know the station manager, program director, or farm director. That goes for commercial or non-commercial stations.

ORGANIZATIONS TO KNOW

NATIONAL EDUCATIONAL TELEVISION

National Educational Television is the network organization and central source of programming for 150 independent educational television stations in the United States, Puerto Rico, and American Samoa.

NET provides the affiliated stations regularly with five hours of new programs each week, plus some repeated programs, through an interconnected network provided by the Corporation for Public Broadcasting. Half of this weekly schedule consists of public affairs—foreign policy, politics, government, or economic or social problems. The remainder is made up of features of cultural interest—the arts, history, humanities, science and programs for children out of school.

The NET duplication and distribution center is located at Ann Arbor, Michigan, from which, prior to 1969, most programs were supplied to ETV stations on videotape or film. Currently, the Ann Arbor NET library lists 2,500 programs that are available to ETV stations.

Approximately 40 percent of all ETV stations were color capable in 1968, and that percentage is expected to double by 1970. NET is rapidly expanding color programming for its national service.

CORPORATION FOR PUBLIC BROADCASTING

In 1967 the 90th Congress enacted the Public Broadcasting Act, which provided for a Corporation for Public Broadcasting. Its primary purpose will be to allocate funds for the production of television and radio programs for use in educational stations and to interconnect these stations into a regional or national network. The Corporation's first year of operation was marked by significant steps in station interconnection. Increased educational television services can be expected as funds are made available.

COMMUNITY ANTENNA SYSTEMS (CATV)

A community antenna system provides television reception of distant stations to subscribers' receiving sets by means of a cable connection to tower antenna and special amplifying equipment.

A monthly fee is charged for this service.

Aside from making the reception of more stations possible for their clients, many cable-vision companies have now installed equipment to originate their own audio or video programs. Many of them now carry time, weather, news, and special announcements. About one hundred installations have film facilities and almost two hundred have or plan to have their own closed circuit television cameras.

This purely local communication effort offers an opportunity to the public service communicator to place announcements, film series such as 4-H TV Action, or even to present local events (4-H Club Week, etc.) in simplified studio productions. Your cable television system is worth a contact.

EVALUATION SHEET

(From Pennsylvania State Extension Service)

This sheet can be used as a checklist in planning your programs and for evaluating videotape replays or live programs. On this scale, six is best. One is undesirable. Circle your choice.

Organization—Content—Message—Presentation

1.	Opening captured viewer's attention immediately	6 5 4 3 2 1	No attention getter
2.	Aroused interest in subject	6 5 4 3 2 1	Bored viewers
3.	Program has mass audience appeal	6 5 4 3 2 1	Interested few viewers
4.	Program had beginning, middle, ending	6 5 4 3 2 1	Rambled, fell apart
5.	Simple, direct, easily remembered points	6 5 4 3 2 1	Confusing, evasive
6.	Developed content logically	6 5 4 3 2 1	Illogically
7.	Right number of points for air time available	6 5 4 3 2 1	Too many ( ), Too few ( )
8.	Content closely related to viewer needs	6 5 4 3 2 1	Irrelevant
9.	Held viewer's interest through program	6 5 4 3 2 1	Lost interest
10.	**Subject matter:** Timely	6 5 4 3 2 1	Outdated
11.	Accurate	6 5 4 3 2 1	Inaccurate
12.	Based on scientific findings	6 5 4 3 2 1	Opinions, guesses
13.	Repetitive emphasis was just right	6 5 4 3 2 1	Omitted ( ), Belabored ( )
14.	Close summarized important points	6 5 4 3 2 1	Program just stopped
15.	Objectives were clear	6 5 4 3 2 1	Ambiguous
16.	Motivated change in behavior	6 5 4 3 2 1	No motivation
17.	Stimulated further interest in topic	6 5 4 3 2 1	Discouraged
18.	Entertained as well as educated	6 5 4 3 2 1	No entertainment value
19.	Helped meet Extension goals	6 5 4 3 2 1	Not Extension related
20.	**Visuals:** Right number used	6 5 4 3 2 1	Too many ( ), Too few ( )
21.	Clearly visible, perceivable	6 5 4 3 2 1	Unclear
22.	Neatly prepared	6 5 4 3 2 1	Unattractive
23.	Same proportions as TV screen	6 5 4 3 2 1	Wrong proportions
24.	Coordinated with what was said	6 5 4 3 2 1	Unrelated
25.	Helped clarify ideas, points, message	6 5 4 3 2 1	Diverted attention

26.	**Color:**	Pleasing color balance	6 5 4 3 2 1	Unnatural, too bright ( ), dim ( )
27.		Natural skin tones	6 5 4 3 2 1	Off-color, unnatural
28.		True, life-like color	6 5 4 3 2 1	Color distortion
29.		Good translation to black and white	6 5 4 3 2 1	Poor definition
30.		Good color combinations	6 5 4 3 2 1	Poor combinations
31.	**Presenter:**	Confident, poised, at ease	6 5 4 3 2 1	Uncertain, ill at ease
32.		Warm, pleasant, friendly	6 5 4 3 2 1	Harsh, unfriendly
33.		Articulate, enunciated well	6 5 4 3 2 1	Inarticulate
34.		Good breath control	6 5 4 3 2 1	Unnatural breathing
35.		Good voice inflection, emphasis	6 5 4 3 2 1	Artificial inflection, poor emphasis
36.		Appropriate gestures	6 5 4 3 2 1	None ( ), Inappropriate ones ( )
37.		Interested, sincere	6 5 4 3 2 1	Insincere, uninterested
38.		Good sense of humor	6 5 4 3 2 1	Humor lacking
39.		Stimulating, enthused	6 5 4 3 2 1	Apathetic, boring
40.		Creative, imaginative	6 5 4 3 2 1	Routine, stereotyped
41.		Flexible	6 5 4 3 2 1	Rigid
42.		Informed, knows subject	6 5 4 3 2 1	Lacks knowledge of subject
43.		Vocabulary suitable	6 5 4 3 2 1	Unsuitable
44.		General appearance was neat	6 5 4 3 2 1	Untidy
45.		Dressed appropriately	6 5 4 3 2 1	Inappropriately
46.		Spoke to TV camera as if it were viewer	6 5 4 3 2 1	Lacked eye contact with camera
47.		Slow, smooth physical movement	6 5 4 3 2 1	Jerky, too fast
48.		Displayed objects and visuals properly	6 5 4 3 2 1	Difficult for camera to pick up
49.	**Presentation's overall effectiveness:**	Excellent	6 5 4 3 2 1	Poor

GLOSSARY

AD-LIB—Refers to "off-the-cuff," unrehearsed and unscripted speech or action; program material, usually presented from sketchy notes or an outline.

ASPECT-RATIO—The ratio between the height and width of a television picture. All visual material, *i.e.,* flip cards, drawings, photographs, charts, etc., must conform to this ratio: *three* units *high* and *four* units *wide.*

BUSY—A television picture that is too cluttered. Objects or patterns are so complex that they become almost indistinguishable. No central point of interest.

CAMERA CHAIN—The sequence of equipment necessary for a TV camera to manufacture its electronic image. Includes the lens, camera tube, viewfinder, sync generator, and power supply.

CLOSED CIRCUIT—A television signal that is transmitted, by wire, directly to viewer sets. The signal cannot be received on regular channels by the public.

CLOSE-UP—A very close or tight shot of an object or part of an object. The object fills up most of the television screen.

COMMUNITY ANTENNA SYSTEM—A Master Antenna array and signal distribution system used for an entire community.

CONTROL ROOM—The director's headquarters. From this room he coordinates and directs the program while it is on the air.

COVER SHOT—Orientation shot. Shows the primary or main object plus a considerable amount of the surrounding area. Establishes mood and location for the viewer.

CREDITS—The titles and names of those persons directly involved in producing and presenting a television broadcast. Usually placed at the end of a program.

CUE—Any signal or message, usually given silently, that is passed from the director to the performer of a program either during or just prior to broadcast. Time cues are familiar examples; as

are start cues, end cues, stretch cues, windup cues, etc.

DEFINITION—TV, the fidelity with which the detail of an image is reproduced by a television receiver; also called resolution.

DIRECTOR—The person in charge on the set. He is responsible for taking the various components —technicians, equipment, sets, talent—and putting them together to form the final broadcast. He is in complete control of the program while it is on the air.

DISSOLVE—A gradual switch from one camera or one scene to another. The two pictures overlap for a brief period.

DOLLY—The action of moving a camera toward (dolly in) or away from (dolly back) the object being televised.

DRY RUN—A rehearsal held in the studio but without using cameras or other electronic equipment.

DUB—An additional copy reproduced from a magnetic recording, either audio or video.

ESTABLISHING SHOT—Cover shot, usually a long shot. It allows the viewers to see the environment in which the main object is set.

FILM CLIP—A short piece of film, usually runs within a longer program.

FLIP CARD—Heavy card stock for mounting pictures, lettering, illustrations and charts. Usually has three holes punched at the top so that several may be placed on a FLIP STAND and flipped or changed on the air. Standard size is 11 x 14 inches.

FLOOR MANAGER—The director's aide in the studio or on the floor while a program is in progress. The link between director and performer. Usually gives cues, handles props and flip cards, and supervises floor activities.

FLOOR MEN—Sometimes called stage hands. They handle sets, props, and other production jobs under direction of the director or floor manager.

FOOTAGE—A synonym for motion picture film. A length or piece of film.

FORMAT—A rough television script which outlines the important steps or points of a program. Allows one to see at a glance approximately how the program will proceed and look.

GHOST—Double image on television screen. Usually caused by poor reception or antenna orientation.

GRAY SCALE—The graduation in shades of gray from TV white to TV black. There are a maximum of ten steps in this scale. An image that shows seven or more shades is good.

HEAD ROOM—The space on a TV screen between the top of the object being photographed and the top of the screen itself.

HUE—A color that is brilliant and has no black or white in it. Red, blue, green, yellow are hues.

INTERCOM — The intercommunication network through which the production people (director, audio engineer, camera men, etc.) give and receive instructions and directions during a telecast.

KINESCOPE RECORDING—A sound motion picture, usually on 16mm. film, photographed off the end of a kinescope tube during a television show. It is produced so it can be shown on any 16mm. projector as well as on television.

LAPEL, LAVALIERE OR NECK MIKE—A small microphone that is worn in a support or on a cord around the neck.

LEVEL—The volume of intensity of sound or picture impulses as they move through the electronic system.

LIMBO—A television scene or object shown without any scenic background except darkness. The visual handler or demonstrator, in limbo, may have no speaking role. In some cases, only the activity of his hands will be seen.

LIVE—A television program that is being broadcast at the time it is being performed.

MAGNETIC TRACK—Magnetic (as opposed to

optical) sound track on film. The sound is recorded magnetically onto a narrow strip of ferrous oxide that runs along one edge of the film.

MONITOR—The television sets used in control room and studio.

MS—Script abbreviation for Medium Shot (between close-up and long shot).

ON THE NOSE—An expression meaning correct or on time.

PACE—The speed and rhythm of the action within a program.

PAN—The slow movement of the camera to either the right or left.

PRODUCER—The person who has ultimate responsibility and control of a program or series of programs. His job involves providing facilities, selecting materials, securing technical, production, and performing personnel, and handling financing. In short, the producer "makes" the program. He usually has final authority in any decisions to be made from the beginning to end of the process of creating a television show.

PROPS—Short for properties. Any of the physical objects used in the production of a television program.

REAR SCREEN—A thin, translucent plastic material or glass integrated into the set onto which slides, photographs, and motion picture film are projected from behind. The pictures, as seen by the camera, appear to become a part of the set.

REMOTE—Any program or program part that originates outside of the television studio.

RUN THROUGH—A complete or partial rehearsal of a program. Usually held just prior to time of actual performance.

SET—The background and props which will set the location and the mood of a program.

SILENT—Motion picture film shot without a sound track.

SLIDE—Transparent pictures (usually 2 x 2 inches) that are used extensively in television.

SNOW—Electronic picture interference.

SPOT—Short announcement, usually promotional in nature, and 60 seconds or less in length.

STATION BREAK—Interruption of programming on the hour and half-hour to give the station identification.

STORY BOARD—A series of pictures or drawings, used in the planning stage of a complicated program, to show, chronologically, how it is supposed to progress.

SUPER—Short for superimposition: showing two pictures on the same screen, one on top of the other.

TALLY LIGHTS—The small red lights on the front of a camera that indicate to the performer, when they are lit, that that camera is on-the-air.

TINT—White added to a hue produces a tint. Pink is red with white added. Ivory is yellow with white added.

TONE—A color that is a combination of pure hue plus black and white is a tone. Example: Beige, tan, straw.

TWO SHOT—A television picture that contains two people or objects.

VALUE—The degree of light or darkness of a color.

VIDEO—The visual or picture portion of a television program.

VIDEO TAPE—A magnetic tape, similar to that used in audio recorders but wider, that is used for recording both the audio and video portions of a TV program.

VIDEO-TAPE RECORDER—Abbreviated VTR, is a device which uses special magnetic tape to record both the audio and video portions of a television production for replay at a later date.

ZOOM LENS—A lens which allows continuous change of focal length while being used. This permits the camera to pick up from close up to long shots of the same scene without changing lenses, or having to be moved itself.

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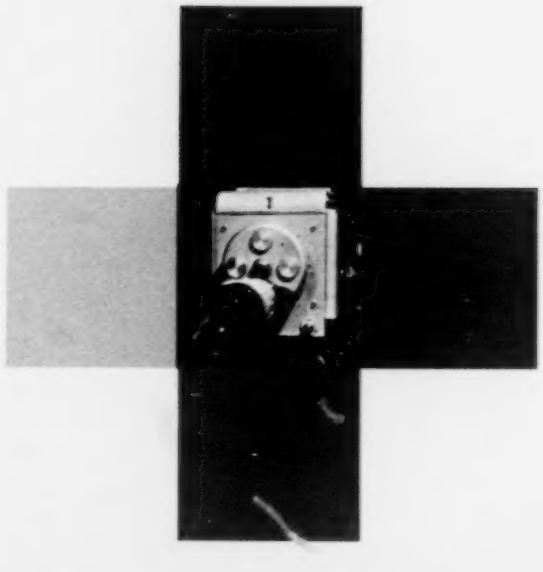

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